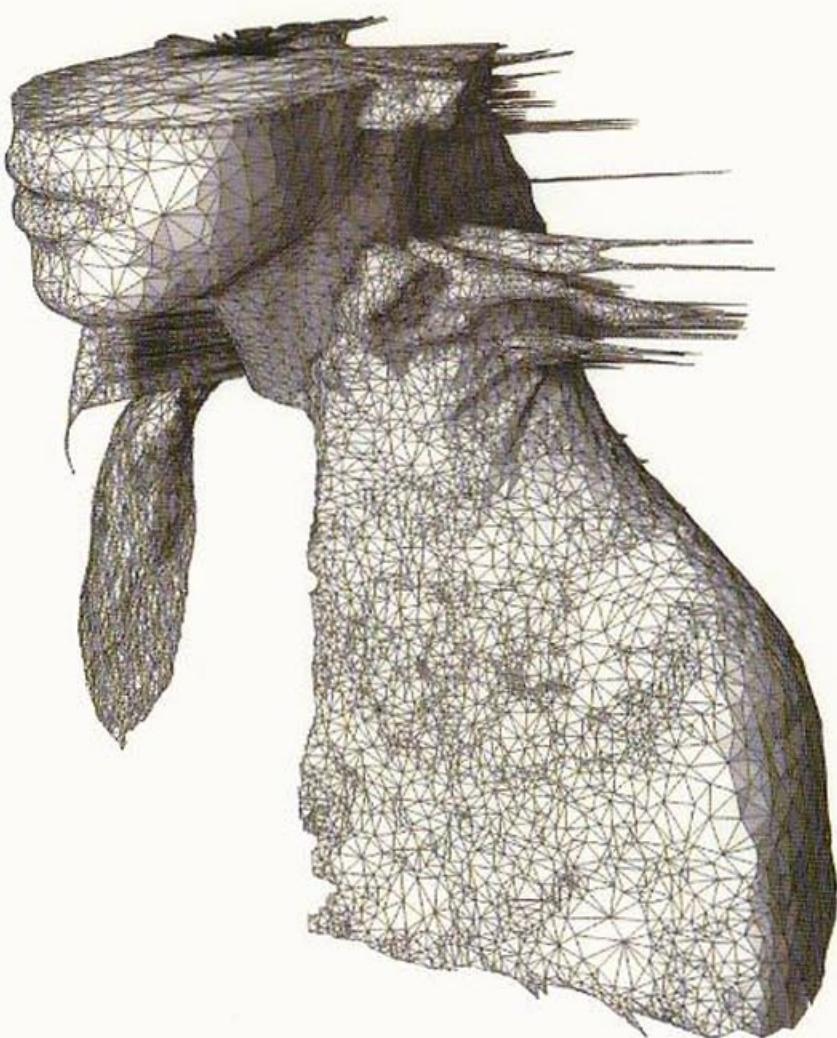


COLDPLAY

A RUSH OF BLOOD TO THE HEAD

All the songs from the album arranged for piano, voice & guitar. Complete with lyrics & guitar chord boxes.



Politik

Words & Music by Guy Berryman, Jon Buckland, Will Champion & Chris Martin

$J = 84$



1. Look at earth from out - er space,
(Verse 2 see block lyric)

pp



ev - ry - one must find a place.

Give me time and give

© Copyright 2002 BMG Music Publishing Limited, Bedford House, 69-79 Fulham High Street, London SW6 3JW.
Used by permission. All Rights Reserved. International Copyright Secured.

Fsus⁴



— me space, — give me real, don't give me fake.



C
x



Fsus⁴



Give me strength, re - serve con - trol, — give me heart and give



C
x



— me soul. — Give me time, give us a kiss,



Fsus⁴



I° Only

C
x



tell me your own po - li - tik. —



Fsus⁴



(2^o) - li - tik And op - en up your

C⁷



Fm



eyes,

op - en up your eyes.

C⁷



Op - en up your eyes.

op - en up your

Fm



1.

Fm⁷



2.

eyes.

Just op - en up your


3fr


4fr

eyes.


4fr


4fr


xx


xx


4fr

— Give me love ov - er

2° Instrumental


xx


4fr

love ov - er love ov - er this,

ahh _____


xx


xx

$E\flat\text{sus}^4$ $E\flat$ Fm
 give me
 love ov - er, love ov - er, love ov - er this,
 aah.

Verse 2:
 Give me one, 'cause one is best
 In confusion confidence
 Give me peace of mind and trust
 Don't forget the rest of us.
 Give me strength, reserve, control
 Give me heart and give me soul
 Wounds that heal, and cracks that fix
 Tell me your own politik.

And open up your eyes etc.

In My Place

Words & Music by Guy Berryman, Jon Buckland, Will Champion & Chris Martin

Guitar chords capo 2nd fret

$\text{♩} = 72$

N.C.

The sheet music consists of five staves. The top staff is for piano/vocal, with a treble clef, a key signature of two sharps, and a time signature of 4/4. The second staff is for drums, indicated by 'Drums' below it. The third staff is for piano/vocal. The fourth staff is for piano/vocal. The fifth staff is for piano/vocal. Chords are indicated above the staves:

- Drums staff: C[#]m (x), E (xxo), A (oo), F[#]m (oo), C[#]m (x), E (xxo).
- Piano/Vocal staves 3-5: A (oo), A/G[#] (xoo), C[#]m (x), 2fr, E (xxo), A (oo), F[#]m (oo).
- Bottom staff: C[#]m (x), 2fr, E (xxo), A (oo), A/G[#] (xoo), C[#]m (x), 2fr, E (xxo).

Lyrics are present in the bottom staff:

1. In my place, in my place were lines that I could - n't
(Verse 2 see block lyric)

© Copyright 2002 BMG Music Publishing Limited, Bedford House, 69-79 Fulham High Street, London SW6 3JW.
Used by permission. All Rights Reserved. International Copyright Secured.

A F#m C#m E A A/G#

change. I was lost, oh yeah.

I was lost, I was lost,

8

C#m E A F#m C#m E

crossed lines I should - n't have crossed. I was lost, oh yeah.

8

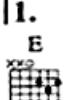
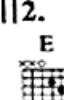
D A E D

Yeah, how long must you wait for it? Yeah, how

8

A E D A E

long must you pay for it? Yeah, how long must you wait for

1.  
 ir? Ah, for it? it?
     

1.  
 2.    
 Sing it please, please, please...

     
 come back and sing to me, to me, me. Come on and sing it

A A/G# C#m E A F#m
 out, now, now come on and sing it out to me, me,
 C#m E A A/G# C#m E
 — come back and sing. In my place, in my place were lines that I could -n't
 rit.
 A F#m C#m E A
 change and I was lost, oh yeah. Oh yeah.

Verse 2:
 I was scared, I was scared
 Tired and under-prepared
 But I'll wait for it.

And if you go, if you go
 And leave me down here on my own
 Then I'll wait for you, yeah.

Yeah, how long must you wait *etc.*

God Put A Smile Upon Your Face

Words & Music by Guy Berryman, Jon Buckland, Will Champion & Chris Martin

Tune Guitar down one and a half tones

♩ = 124

I° Tacet Guitar

1. Where do we go, no - bo - dy knows....
(Verses 2 & 3 see block lyrics)

 I've got to say I'm on my way _____ down.

 God give me style and give me grace...

 God put a

 smile up - on my face.

— your guess is as good as

To Coda ♪

mine.

Guitar

E⁷ 8th

Dm⁷

E⁷ 8th

D⁷

D.S. al Coda

Coda

D⁷

E⁶

E⁷

Dmaj⁷

D^b

E⁶

E^{b7}

good as mine.

It's as

Dmaj⁷

D^b

E⁶

good as mine.

It's as

E^{b7}

Dmaj⁷

D^b

It's as good as mine.

Na...

E⁶

 — na na na na. Na na na na. It's good as

E⁷

 mine. As

Dmaj⁷

 1-3.
 E⁶

 F#add9

4.
 E⁶

 F#add9

 good as —

D^b

 Where do we go, no - bo - dy knows.

E⁶

 E⁷

 Dmaj⁷

D^b

E⁶
oo
3fr

E⁷
oo

Dmaj⁷

Don't ev - er say you're on your way down when,

D^b

E⁶
oo
3fr

E⁷
oo

Dmaj⁷

God gave you style and gave you grace.

D^b

E⁶
oo
3fr

E⁷
oo

Dmaj⁷

And put a smile up - on your face.

Verse 2:

Where do we go to draw the line?
 I've got to say I wasted all your time honey, honey
 Where do I go to fall from grace?
 God put a smile upon your face, yeah.

Verse 3:

Where do we go, nobody knows
 Don't ever say you're on your way down, when
 God gave you style and gave you grace
 And put a smile upon your face.

Now when you work it out *etc.*

The Scientist

Words & Music by Guy Berryman, Jon Buckland, Will Champion & Chris Martin

$\text{♩} = 76$



Dm⁷
B♭
F
Fsus²

I. Come up to meet— you, tell you I'm sor - ry, you don't know how love-
(Verse 2 see block lyric)

- ly you are. I had to find you, tell you I need
 F Dm⁷ B^b
 you, tell you I'll set you a - part. Tell me your sec
 C/F Dm⁷
 B^b F Fsus² C/F Dm⁷
 - rets and ask me your ques - tions, oh, let's go back to the start. Run-ning in cir
 B^b F Fsus² C/F
 - cles, com - ing up tails, heads on a si - lence a - part.
 F Fsus² C/F


B^b

F

No - bo - dy said it was ea - sy. Oh, it's such a shame


Fsus²

B^b

for us to part. No - bo - dy said it was ea - sy.


F

C/F

Fsus²

C

No - one ev - er said it would be this hard.
(so)


C/G

1.
F

B^b

Oh, take me back to the start.
(I'm go - ing)



Musical score for measures 1-4. The top staff shows a treble clef, a key signature of one flat, and a common time signature. The bottom staff shows a bass clef, a key signature of one flat, and a common time signature. The score consists of four measures. Measures 1 and 2 feature a steady eighth-note pattern in the bass line. Measures 3 and 4 introduce a rhythmic change in the bass line, with eighth-note pairs followed by eighth-note pairs.



Musical score for measures 5-8. The top staff shows a treble clef, a key signature of one flat, and a common time signature. The bottom staff shows a bass clef, a key signature of one flat, and a common time signature. The score consists of four measures. Measures 5 and 6 continue the eighth-note pattern from the previous measures. Measures 7 and 8 introduce a new rhythmic pattern in the bass line, featuring eighth-note pairs followed by eighth-note pairs.



Musical score for measures 9-12. The top staff shows a treble clef, a key signature of one flat, and a common time signature. The bottom staff shows a bass clef, a key signature of one flat, and a common time signature. The score consists of four measures. Measures 9 and 10 continue the eighth-note pattern from the previous measures. Measures 11 and 12 introduce a new rhythmic pattern in the bass line, featuring eighth-note pairs followed by eighth-note pairs.



Musical score for measures 13-16. The top staff shows a treble clef, a key signature of one flat, and a common time signature. The bottom staff shows a bass clef, a key signature of one flat, and a common time signature. The score consists of four measures. Measures 13 and 14 continue the eighth-note pattern from the previous measures. Measures 15 and 16 introduce a new rhythmic pattern in the bass line, featuring eighth-note pairs followed by eighth-note pairs.

Dm⁷
xxo

B♭

F

Ooh...

Dm⁷
xxo

B♭

F

Ah ooh...

Dm⁷
xxo

B♭

F

Ah ooh...

B

B

B

Verse 2:

I was just guessing at numbers and figures
 Pulling your puzzles apart.
 Questions of science, science and progress
 That must speak as loud as my heart.
 Tell me you love me, come back and haunt me
 Oh, and I rush to the start
 Running in circles, chasing our tails
 Coming back as we are.

Nobody said it was easy *etc.*

Clocks

Words & Music by Guy Berryman, Jon Buckland, Will Champion & Chris Martin

Guitar chords capo 1st fret

♩ = 130



Music score for the first section of 'Clocks'. Treble staff: eighth-note patterns. Bass staff: quarter-note chords. Chords shown: E♭Δ, B♭Δ, B♭Δ, FΔ.

Continuation of the musical score for the first section of 'Clocks'. Treble staff: eighth-note patterns. Bass staff: quarter-note chords. Chords shown: E♭Δ, B♭Δ, B♭Δ, FΔ.

Continuation of the musical score for the first section of 'Clocks'. Treble staff: eighth-note patterns. Bass staff: quarter-note chords. Chords shown: E♭Δ, B♭Δ, B♭Δ, FΔ.

Continuation of the musical score for the first section of 'Clocks'. Treble staff: eighth-note patterns. Bass staff: quarter-note chords. Chords shown: E♭Δ, B♭m add 11. Vocal lyrics: "The lights go out and I can't be saved, tides that I tried to..."
(Verse 2 see block lyric)

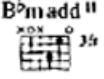

 
 

swim a - gainst... Have brought me down up - on my knees,

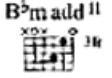
oh, I beg, I beg and plead... Sing - ing; come out with

things un - said... Shoot, an ap - ple off my head... And a

trou - ble that can't be named. A ti - ger's wait - ing

Fm7

E♭

B♭m

to be tamed... Sing - ing...

You

Fm

E♭

are...

You

Fm

are...

You

are...















You
 —
 are.
 I & 2° Tacet You
 —
 are.
 Play 4 times
 —
 are.
 —
 And no - thing else com - pares.

I & 2^o Tacet You _____ are.

Home, home_ where I want to go.

Repeat ad lib. to fade

Verse 2:

Confusion that never stops
The closing walls and the ticking clocks
Gonna come back and take you home
I could not stop that you now know, singing...
Come out upon my seas
Cursed missed opportunities
Am I a part of the cure?
Or I am a part of the disease, singing...

You are etc.

Daylight

Words & Music by Guy Berryman, Jon Buckland, Will Champion & Chris Martin

$\text{♩} = 136$

F#5



Indian Strings

Con pedale

E⁶

E⁶

Gmaj^{7(b5)}

F#5

sun rise. I saw

E⁶

Gmaj^{7(b5)}

F#5

sun light.

E⁶

Gmaj^{7(b5)}

I am no

F#5

E⁶

-thing

F#5

E⁶

in the dark.

Gmaj^{7(b5)}
x x 2fr

F#5
xxx

And the clouds

E6
o

Gmaj^{7(b5)}
x x 2fr

F#5
xxx

burst—
to show—

E6
o

Gmaj^{7(b5)}
x x 2fr

F#5
xxx

day

light—

Amaj⁷
x o

Dmaj⁷
x o

Ooh,— and the sun__ will shine.

F#

Amaj⁷

Yeah, _____ on this heart _____ of mine.

Dmaj⁷

Ooh, _____ and I re - al - ise.

F#

Amaj⁹

Who _____ can - not live _____ with - out.

Amaj⁷

Dmaj⁷

Ooh _____ come a - part _____ with - out?

I.
 F#

Indian Strings

Yeah.
 2° Day -

E#
 

Gmaj7(b5)
 2r

F#5


E5


Gmaj7(b5)
 2r

F#5


2. F[#]s

2. Ov - er light.

E⁵

Slow - ly break - ing through...

Gmaj7(b9)

F[#]s*Repeat ad lib. to fade*

— a day - light.

Slow - ly break - ing through, a day - light.

Verse 2:

On a hilltop
 On a sky-rise
 Like a first-born child
 On the full tilt
 And in full flight
 Defeat darkness
 Breaking daylight.

Ooh and the sun will shine *etc.*

Green Eyes

Words & Music by Guy Berryman, Jon Buckland, Will Champion & Chris Martin

♩ = 128



1. Hon - ey, you _____
(Verse 2 see block lyric)

are a rock _____



up - on which I stand.



And I come

E/G[#]

 26

Bm addII


— here — to talk,

A


E/G[#]

 2f

Bm addIII


I hope you un - - der - stand ...

That green eyes, — yeah, the spot -

Dsus2


A


- light — shines up - on you...



E/G[#]
x o o 2f



And

Bm addII

Dsus2

how could...

a - ny - bo - dy —

A
x o o 2f

de - ny —

you?

E/G[#]
x o o 2f

F#m7
x o o 2f

Bm addII
x o o 2f

1

A

Dsus²

came here with a load_____ and it feels so much light -

A

G⁶Dsus²/F#

er_____ now I met you.....

BmaddII

A

And ho - ney you should know

Dsus²

A

that I could nev - er go_____ on_




with - out you.

1.


Green eyes...

2.


Green eyes... Green eyes...

A


Oh, oh, oh... Oh, oh, oh...

Bm

Oh, oh, oh.
Oh, oh.

A E/G# 2e Bm add II

Ho - ney, you____ are a rock____

A E/G# 2e Bm add II

up - on which____ I stand____

C C

Verse 2:

Honey, you are the sea
Upon which I float
And I came here to talk
I think you should know
That Green Eyes
You're the one that I wanted to find
And anyone who tried to deny you
Must be out of their mind.

Because I came here with a load etc.

Warning Sign

Words & Music by Guy Berryman, Jon Buckland, Will Champion & Chris Martin

Guitar chords capo 1st fret

$J = 72$

E^x A^x D⁹

X X 4fr



A continuation of the musical score. The top staff is labeled "2° Guitar" and shows a rhythmic pattern of eighth notes. The bottom staff is the piano part, which includes a bass line. The key signature changes to B-flat major.

A continuation of the musical score. The top staff is labeled "2° Guitar" and shows a rhythmic pattern of eighth notes. The bottom staff is the piano part, which includes a bass line. The key signature changes to B-flat major.

A continuation of the musical score. The top staff is labeled "2° Guitar" and shows a rhythmic pattern of eighth notes. The bottom staff is the piano part, which includes a bass line. The key signature changes to B-flat major.

A continuation of the musical score. The top staff is labeled "2° Guitar" and shows a rhythmic pattern of eighth notes. The bottom staff is the piano part, which includes a bass line. The key signature changes to B-flat major.







warn - ing sign,
(Verse 2 see block lyric)

I missed the good part then I

I° *Tacet till **







re - al - ised.

I start - ed look - ing and the







bub - ble burst.

I start - ed look - ing for ex-







- cu - scs.

*

Come on _____ in, _____ I've _____ got to tell you what a

state I'm _____ in, _____ I've _____ got to tell you in my

loud - est____ tones____ that I____ start - ed look - ing for a

warn - ing____ sign____



E^b

When the truth is _____

Gm



B^b

I miss you. _____

F/A



26

Yeah, the truth is _____

Gm



B^b

that I miss you. _____ so. _____

1.
 F/A 
 2fr

A♭ 
 E♭ 

Guitar

B♭ 
 Fsus⁴ 
 F 

A♭ 
 E♭ 

B♭ 
 Fsus⁴ 
 F 

2.
 F/A 
 2fr

2. A —

And I'm tired.

A♭maj⁷ 
 Gm⁷ 

I should not have

B^b
 F/A
 E/B

let you go.

B^b
 Fm⁷/B^b
 A^b
 E^bmaj⁷/G

Oh.

B^b
 Fm⁷/A^b
 A^b
 E^bmaj⁷/G

So I

B^b
 Fm⁷/A^b
 A^b
 E^bmaj⁷/G

crawl back in - to your op - en arms... Yes I

B^b
 Fm⁷/A^b
 A^b
 Ebmaj⁷/G

crawl back in - to_ your op - en_ arms... And_ I
 crawl back in - to_ your op - en_ arms... Yes_ I
 crawl back in - to_ your op - en_ arms...

B^b
 Fm⁷/A^b
 A^b
 Ebmaj⁷/G

Verse 2:
 A warning sign
 You came back to haunt me
 And I realised that you were an island
 And I passed you by
 When you were an island to discover.

Come on in
 I've got to tell you what a state I'm in
 I've got to tell you in my loudest tones
 That I started looking for a warning sign.

When the truth is I miss you etc.

A Whisper

Words & Music by Guy Berryman, Jon Buckland, Will Champion & Chris Martin

Guitar chords capo 3rd fret

$\text{J} = 108$



§



E^bmaj⁷

Gm

A whis - per,— a whis - per,— a whis - per,— a whis - per.—

3 3 3 3 3 3 3 3

Csus^{4/2} 3 C 3 Csus^{4/2} 3 C 3 Csus^{4/2} 3 C 3

I hear the sound_ of the tick - ing of clocks, who re - mem - bers your face_ who re -

Csus^{4/2} 3 C 3 Gm 3

mem - bers you when you are gone.

2° Tacet

Csus^{4/2}

C

I hear the sound of the

Csus^{4/2}

C

Csus^{4/2}

C

Csus^{4/2}

C

tic - ing of clocks,

come back and look for me, look for me when I am

Gm

E³maj⁷

lost.

And just a whis - per, a whis - per,-

Gm

— a whis - per, a whis - per.

Just a


E7maj7

Gm

— a whis - per, — a whis - per, — a whis - per, — a whis - per. —


Dm7 3 3 3 3 3 3 3 3

B7maj7 3 3 3 3 3 3 3

C 3 3 3

To Coda ♪

Night _____ turns to day. _____ And I still have these ques - tions.


Dm7 3 3

B7maj7 3

Brid - - ges will break. _____ Should I go

C

 for - wards or back - wards? _____

Dm⁷

 And night _____ turns to

B^bmaj⁷

 day. _____ and I still get no ans - wers.

C

 C/B^b

 D.S. al Coda

♪ Coda B^b

 C G


 B^b

 C G



Repeat ad lib. to fade

A Rush Of Blood To The Head

Words & Music by Guy Berryman, Jon Buckland, Will Champion & Chris Martin

Tune top E string down two tones to C

♩ = 68



I. He said, I'm gon-na buy this place and burn it down.

I'm gon-na put it six feet un-der-ground.

He said I'm gon-na buy this place and watch it fall.



stand here be - side me ba - by in the crum - bling



walls.

2.Oh, I'm gon - na buy this place.. and start a



fire.

Stand_ here un - til I fill_ all your heart's de -

3

-sires.

Be - cause I'm gon - na buy this place.. and see it burn -

C/G

Em($\frac{5}{6}$)

do____ back the things it did____ to you____ in re-

Am

- turn. Ha,

F

Fsus $\frac{5}{6}$ ($\frac{10}{10}$)

ha._____ Ha._____ ha._____

Fsus $\frac{5}{6}$ ($\frac{10}{10}$)

Am

3. He said I'm____ gon - na buy a gun____ and start a war_

C

 Em

 if you can tell me some - thing worth_ fight - ing

Am

 for. Oh, and I'm_ gon - na buy this place,, is what I____ say,

Em(b6)

 Am

 blame it up - on a rush_ of blood to the head... Hon -

F

 - ey, all the move - ments you're start - ing to make, see me crum-

F

- ble and fall— on my face.— And I know— the mis - takes— that I've— made—

D⁷B^badd⁹

F

See it all— dis - ap - pear— with - out a trace.— And they call—

as they beck- on— you on.—

They said start— as you mean— to go— on..

Am

C

Em(^{b6})



Start as you mean to go on.



To Coda ♪



4.Hc said I'm



— gon - na buy this place. and sec it go.

Stand



— here be - side my ba - by, watch the or - ange glow.

Am

C

Some will laugh. and some just sit and cry.—

But you

Em(b6)

Am

D.S. al Coda

— just sit down there and you won - der why.—

So I'm

Φ Coda

Am

So meet me by the bridge, oh meet me by the lake...

C

Em(b6)

— When am I gon - na see that pret - ty face a - gain?—

Am


— Oh, meet me on the road, oh, meet me where I

C


— said. Blame it all up - on a rush of blood to the

Am⁷


D/A 6f


Am⁷


D/A 6f


head.

Am⁷


D/A 6f


Am⁷


D/A 6f


Am


Amsterdam

Words & Music by Guy Berryman, Jon Buckland, Will Champion & Chris Martin

$\text{♩} = 72$



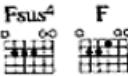
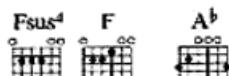
The sheet music consists of six staves. The top staff is for the vocal part, starting with a rest. The second staff is for the piano/bass part, featuring eighth-note chords. The third staff is for the guitar part, showing chords and strumming patterns. The fourth staff continues the piano/bass part. The fifth staff continues the guitar part. The sixth staff is for the vocal part, starting with a rest and followed by lyrics.

Chords shown in the guitar part:

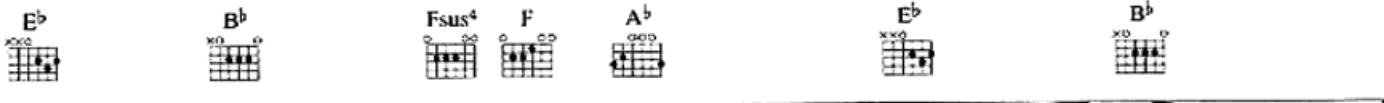
- E♭ (x x o)
- B♭ (x o o)
- Fsus⁴ (o oo)
- F (o oo)
- A♭ (oo o)
- E♭ (x x o)
- B♭ (x o o)
- Fsus⁴ (o oo)
- F (o oo)
- A♭ (oo o)
- E♭ (x x o)
- B♭ (x o o)
- F (o oo)
- A♭ (oo o)
- E♭ (x x o)
- B♭ (x o o)
- F (o oo)
- A♭ (oo o)
- E♭ (x x o)
- B♭ (x o o)
- F (o oo)
- A♭ (oo o)
- E♭ (x x o)
- B♭ (x o o)

Lyrics (in the sixth staff):

1. Come on, _____ oh,



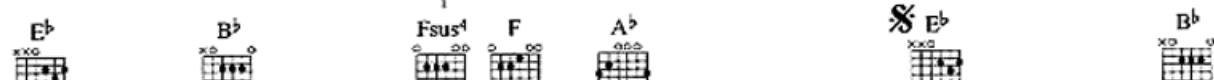
my star is fading and I swerve out of control.



If I'd if I'd only waited I'd not be stuck here in this...



— hole.



2. Come here, oh,
(Verse 3 see block lyric)



F^{sus4} F A^b E^b B^b F^{sus4} F A^b
 my star is fad - ing... and I swerve out of con - trol.
 E^b B^b F^{sus4} F A^b E^b B^b
 — And I swear I wait - ed and wait - ed... I've got to get out of this
 F A^b Fadd⁹
 — hole. But time is on your side,
 A^b E^b B^b
 — it's on your side. now. Not push - ing you down

Fadd⁹A^bmaj⁷E^b*To Coda ♪*

and all a - round, no it's no cause for con - cern.

B^bE^bB^bFsus⁴ FA^bE^bB^bFsus⁴ FA^bE^bB^bFsus⁴ FA^bE^bB^b

F

A^b*D.S. al Coda*

Coda B^b

Fadd⁹

A^bmaj⁷

A^b6



E^b

B^b

Fadd⁹



A^bmaj⁷

A^b6

E^b

B^b

Stuck on the end



F

A^bmaj⁷

E^b

of this ball and chain and I'm on my way back down







 yeah. Stood on the edge, tied to the noose sick to the sto -




 mach You can say what you mean but it won't change a thing.




 I'm sick of our sc - - - crets. Stood on the edge.




 tied to the noose and you came a long and you cut me loose.

B^{\flat}
 $Fadd^9$
 $A^{\flat}maj^7$

 You came a - long -

 E^{\flat}
 B^{\flat}
 $Fadd^9$

 and you cut me loose.

 $A^{\flat}maj^7$
 E^{\flat}
 B^{\flat}

 You came a - long - and you cut me loose.

 $A^{\flat}maj^7$
 E^{\flat}
 B^{\flat}

Verse 3:
 Come on, oh, my star is fading
 And I see no chance of release
 And I know I'm dead on the surface
 But I am screaming underneath.

And time is on your side *etc.*

Piano/vocal/guitar arrangements of all the songs from the album.

COLDPLAY A RUSH OF BLOOD TO THE HEAD

Politik
In My Place
God Put A Smile Upon Your Face
The Scientist
Clocks
Daylight
Green Eyes
Warning Sign
A Whisper
A Rush Of Blood To The Head
Amsterdam

DISTRIBUTED BY
HAL LEONARD
CORPORATION
00306535
\$14.95



0 73999 18531 7

ISBN 0-7119-9606-7



9 780711 996069